CD 2013--5/6/7

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

Luciano Berio

Monday, January 21, 2013
6:30 pm. Walter Hall

NEW MUSIC FESTIVAL
Luciano Berio 1925-2003
A Retrospective - The Complete Sequenze

The First Performance of the Complete Sequenze in Canada, presented on the tenth Anniversary of the Composer's Death by Faculty Artists and Guests curated by Duo ConTempera.

Because of the theatrical aspect of this presentation the audience is requested to hold its applause until the intermissions.

Sequenza X for trumpet and "silent" piano
GUY FEW
Cecilia Lee, piano

Sequenza VIII for violin
MARK FEWER

Sequenza IV for piano
ADAM SHERKIN

Full

Sequenza V for trombone
JEAN-MICHEL MALOUF

Sequenza XI for guitar
JEFFREY MCFADDEN

INTERMISSION - 10 Minutes

off **Sequenza III for female voice**
XIN WANG

75% **Sequenza IX for clarinet**
ANTHONY THOMPSON

30% **Sequenza II for harp**
SANYA ENG

60% **Sequenza VIIa for oboe**
KEITH ATKINSON

40% **Sequenza I for flute**
ROBERT AITKEN

INTERMISSION - 10 Minutes

full

Sequenza XII for bassoon
NADINA MACKIE-JACKSON

Sequenza VI for viola
DIANE LEUNG

Sequenza VIIb for soprano saxophone
WALLACE HALLADAY

Sequenza XIII for accordion, "Chansons"
JOSEPH PETRIC

Sequenza XIV for cello
DAVID HETHERINGTON

Conception & Enlivened Staging: Joseph Petric, David Hetherington and Graham Cozzubbo
Narrations: Guy Few
Lighting: Allan and Alex Hoch
Stage Logistics: Roger Psutka, Cecilia Lee and UofT house staff
Media: David Perlman and *The WholeNote* magazine
Publicists: Liz Parker and Michaela Ottenbreit

The Artistic Directors wish to express deep gratitude to Mr. Roger D. Moore without whose support the Berio Sequenze project would not be possible.

Special thanks to U of T New Music Festival Coordinator Prof. Norbert Palej, the University of Toronto Faculty of Music and the Italian Consulate for their support.

Special thanks to cellist and visual artist Hanna Williamson for her sketch of Luciano Berio used in this evening's program.

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PROGRAM NOTES

Luciano Berio was born in 1925 into a family with rich musical tradition. Although he originally had visions of being a sea captain, he was tutored in the musical art by his father and grandfather, both skilled composers. With this early training Berio managed to forego half of the eight year course normally required at the Milan Conservatory when he began his studies there in 1945. In the late 1940s he met American soprano Cathy Berberian and in 1951 he attended Tanglewood. Here he worked with Dallapiccola whose twelve-tone music influenced Berio. In the 1950s Berio attended summer courses in Darmstadt where he encountered the music of Pousseur, Boulez, Maderna, and Stockhausen, among others and by 1960, he had returned to Tanglewood as Composer in Residence. He later taught at the Dartington International Summer School and the Juilliard School of Music. As a teacher, Berio enjoyed an international following – his students included Louis Andriessen, Canada's Steven Gellman and Marjan Mozetich, Steve Reich, and Phil Lesh of the Grateful Dead, among others.

One fascinating aspect of Berio's work, and in particular the monumental cycle of solo instrumental *Sequenze* to be heard tonight, is the sense that Berio's composition is informed by his unflagging confrontation of historical complexity. Berio's work is continuously marked by a sense of grappling with a musical and cultural past, such as seen in his *Sinfonia* with its contemplations of Mahler, *Recital I* with Monteverdi, and *Laborintus II* with Dante, and his adaptations of folk songs. Writer Robert Kirzinger suggests that the writing in the *Sequenze* is Berio's approach at its most refined. Appearing over 45 years throughout the course of his output, Kirzinger notes that these diverse pieces expose many of Berio's central artistic tenets in the relationship of music past and present where all of the *Sequenze* confront, and in some instances refute, the historical traditions of their respective instruments, while at the same time offering enormous diversity, complexity and layerings. Tonight's *Sequenze* performance will be prefaced by narrations of poetry created by Italian poet Eduardo Sanguinetti and read by Guy Few.

Sequenza X for Trumpet in C asks the performer to play directly into the strings of a piano, causing sympathetic resonance of particular chords ("played" by the "silent" pianist), which change throughout the piece. Rapid dynamic contrast and the solid harmonic foundation that governs the pitch material lead to the buildup of melodic gesture as the piece grows more complicated to encompass the entire practical range of the instrument.

Sequenza VIII for that most history-laden of instruments, the violin, is an homage to Bach's solo Partita in D minor. The work begins with varying timbral approaches to the pitch A (alone, unison on adjacent strings, accented), joined by the pitch B to establish a harmonic center and its own refutation. The violin *Sequenza* also ranges further in its presentation of moods and style, including a rapid repeating figure punctuated by multistep chords. Berio's work *Corale* (1981) takes *Sequenza VIII* as the basis for a work for violin and ensemble.

Sequenza IV for piano focuses on harmonic processes that Berio had been developing since his experience with Dallapiccola and serialism in the early 1950s. Berio's use of the sustain pedal allows for a specific kind of two-level chordal writing, with chords sometimes ringing through rapid staccato progressions of different character. Highly virtuostic with mercurial rhythms and improvisatory-sounding gestures, silence also permeates the piece as yet another textual level.

Sequenza V for trombone asks the soloist to assume feats of quasi-theatrical emotive performance. The piece is an homage to the famous clown Grock, a neighbour of the Berio family when Luciano was a boy. *Sequenza V*'s theatre of vocal and instrumental gesture invites the profound absurdity of clowns, a questioning of the way things are, whether revealing or obscure, though always lighthearted. The soloist is required to sing and play at the same time throughout much of the work. The multiphonics are precise and not optional, with the numerous fast alterations of dynamics and articulations guaranteeing an exceptionally wide timbral palette for the trombone.

Sequenza XI for guitar, like the *Sequenza* for violin, concerns itself with historical complexity, in this case the dual layers of flamenco and traditional classical practices. Techniques of *tamburo* (striking the strings with the hand) and open and rapid strumming come from the former tradition, while contrapuntal techniques come from the latter. The physical nature of the performances plays an important visual role with flamenco strumming in dramatic contrast to the more delicate passagework, a dance between the wild and the controlled.

Sequenza III for female voice was written for Cathy Berberian. Inspired by her breadth of singing technique and her extraordinary technical and expressive range, it is a work very much of its era and parallels such experiments in vocal music and textual meaning as Cage's *Aria* and Ligeti's

Aventures. It demands of the singer enormous range of vocal exposition from muttering, to laughter, and traditional singing. The "text" consists of vocatives of little semantic value by Markus Kutter and Berio exploits a catalogue of gestures encompassing the most mundane to the most stylized of approaches.

Sequenza IX for clarinet was drawn from Berio's time when he was director of electro-acoustic research at IRCAM in Paris. Despite its origin in the realm of computer sound, it is the most straightforwardly melodic of all the *Sequenze*. Behind the motivic structures though, lies a study of the acoustic properties of the basic sound of the clarinet, considered and translated into songlike melody.

Sequenza II for solo harp began as a sketch for a piece for harp and orchestra in which the solo piece provides a musical core around which orchestral textures expand. As in the other *Sequenze,* Berio challenges the traditional "celestial" role of the harp of early 20th century French Impressionism by employing extremes of dynamics and varied articulation. This includes harmonics, rapid tremolo and *tamburo*.

Sequenza VIIa for oboe was written for Heinz Holliger and explicates the "virtual polyphonic" aspects of the flute *Sequenza* by incorporating the drone (taped or via an offstage instrument) the pitch B in the middle of the treble staff into the performance. The oboe intones the same pitch in short bursts, above and below, slowing moving further afield and more free from the center. It incorporates extended possibilities with pitch bends, micro-intervals, alternate fingers and multi-phonics, all of which eventually returns to B.

Sequenza I for flute reflects a quest for counterpoint and harmony through the means of a melodic line. While Bach's flute works were the prototype for Berio, the particular exploration of 20th century harmony required a fresh approach to this so called "virtual polyphony", and one that allowed for the proliferation of different kinds of musical drama concurrently allowing harmonic rules to be invented and play themselves out. Here Berio presents linear, closed chromatic structures, octave displacement, rhythmic ambiguity, complexity of note collections and gestural juxtapositions into what can be heard as blocks of notes in counterpoint with other blocks. Berio's harmonic thread together with the interpreter's sense of structure tie the work together.

Sequenza XII for bassoon was inspired by French bassoonist Pascal Gallois and his wide-ranging command of the character and timbral and technical possibilities of the instrument. The piece is strung along a backbone of glissandi, with excursions into rapid melodic fragments and complex articulated gestures.

Sequenza VI for viola is a more abstract work which gives a nod to Paganini's *Caprices* for solo violin. This furious work sustains bowed multi-stops articulating harmonic fields where Berio re-defines the viola as something more than a nocturnal violin. Berio's flamenco like aggression allows the composer to create a study in repetition and a transformation of relatively basic material. Berio used the core material of the viola *Sequenza* for the ensemble pieces *Chemins II* and *Chemins III*.

Sequenza VIIb for soprano saxophone was included in this concert as Berio was particularily fond of the textures and resonances of this version. (Berio respected adaptation; Delangle, de Saram and others re-created some of his *Sequenze* modeled on earlier versions with permission.) This adaptation by French saxophonist Claude Delangle of *Sequenza VII* for oboe gives the original a new zest and sonority with an offstage B playing throughout. It is a work that confirms Berio's respect for artistic creativity and sense of collaboration.

Sequenza XIII *"Chansons"* for accordion was described by Berio as "a memory looking to the future." Berio confronts the accordion's history by combining aspects of its vernacular tradition (which he heard in his youth during trips to the country, jazz and night clubs) and the 20th century concert accordion (appropriately patented in Italy, 1908), together with stylistic elements of Rameau's unmeasured preludes (ritornellos) with extended techniques. The subtitle *Chansons* is a reflection of Berio's intent that this *Sequenza* is not an homage but a story a "spontaneous expression," of his relationship with the accordion.

Sequenza XIV for cello was written for Sri Lankan cellist Rohan de Saram and ends the monumental group of *Sequenze*. Like Stockhausen, Berio was fascinated by the Kandyan drum of Sri Lanka. Berio incorporated percussive effects inspired by the Kandyan drum on the body of the cello that blend naturally with pizzicato chords in alteration with bowed melodic sections. An energetic mastery emerges that sustains the work to its understated yet questioning close.

Notes by Joseph Petric

ARTIST BIOGRAPHIES

Guy Few, trumpet, narration
Guy Few's instrumental versatility and fearless interpretations have been noted by the international press, "outrageous...simply phenomenal" (*Le Devoir*, Montreal) and "sheer brilliance" (*L.A. Times*). He has performed with many Canadian and US symphonies as both trumpet and piano soloist, remains a committed chamber artist in ensembles guy and nadina, Bellows and Brass and Project Aria, and has been a guest at many summer festivals including The Festival of the Sound, The Ottawa Chamber Festival, Tanglewood, Takefu International Music Festival and The Oregon Bach Festival. A prolific recording artist, Guy has released CDs on numerous labels including S.N.E., Arsis Classics, CBC Musica Viva, CBC SM5000, Naxos, MSR Classics and the Hänssler Classics labels. Recording awards include a Grammy for Penderecki *Credo* (OBF/ Hänssler), and Best Classical Orchestral Album from Just Plain Folks Music Awards (guy and nadina/TCO/ Kevin Mallon/MSR). Guy has appeared on CBC-TV, CTV, BRAVO, TV5 and European television broadcasts and is heard regularly on CBC Radio, and NPR. He is a sessional lecturer at Wilfrid Laurier University where he coaches chamber music and teaches trumpet. Guy Few is a Yamaha Artist.

Mark Fewer, violin
Described as "genre-bending" by the *National Post*, and "intrepid" by the *Globe and Mail*, Mark Fewer has performed around the world to critical acclaim. His regular musical diet includes performances from the early baroque to the avant-garde, with recent performances as soloist with the Melbourne Symphony (Australia), the Fodens-Richardson Brass Band (UK), the Zapp Quartet (Amsterdam), and the McGill Percussion Ensemble (Canada). A dedicated chamber musician, jazz violinist, artistic director, and teacher, Mr. Fewer has been featured on 8 new recordings since 2010, the most recent of which, *Changing Seasons*, won the 2012 Juno Award for Best Contemporary Jazz Album. He also recently made his conducting debut with I Musici de Montreal in performances of his own arrangements of Miles Davis and Duke Ellington standards. As a chamber musician, Mr. Fewer is a regular member of the Duke Piano Trio and the Smithsonian Chamber Players and is Associate Professor of Violin at the Schulich School of Music at McGill University.

Adam Sherkin, piano
Pianist and composer Adam Sherkin is a dynamic musician who commands a multi-dimensional approach to performance and composition. A native of Toronto, Sherkin graduated from the Glenn Gould School of the Royal Conservatory and the Royal College of Music, London. He has appeared at the St. Lawrence Centre for the Arts, the Four Seasons Centre, the Toronto Centre for the Arts, St Martin-in-the-Fields, Covent Garden and the Royal Albert Hall, among others. Sherkin's works have been premiered throughout Canada, the United States and Britain including Toronto, Ottawa, Washington, Philadelphia, Manchester and London (UK). Venues have included the Luminato Festival, the King's Lynn Festival (Norfolk), The Bridgewater Hall (Manchester), The Warehouse and the National Portrait Gallery in London. The National Youth Orchestra of Canada performed Sherkin's Terra Incognita (2005) on tour this past summer under the baton of Alain Trudel. An associate of the Canadian Music Centre, Adam recently released his solo debut album, As at First, on the Centrediscs label in November of 2012.

Jean-Michel Malouf, trombone
Jean-Michel Malouf is a graduate of the Conservatoire de musique de Montréal, where he studied conducting, trombone and chamber music. He also studied at McGill for his Artist Diploma. In May 2009, Mr. Malouf was invited to take over from the late Father Fernand Lyndsay as director of the renowned Chanteurs de la Place Bourget choir. Since then Jean-Michel has worked with the Serenade Chamber Orchestra, conducted I Musici de Montréal, Les Violons du Roy, the Chorum ensemble, the Sinfonia de Lanaudière and the Scotia Festival of Music Orchestra where he was assistant to Alain Trudel and had the opportunity to work with the renowned Patricia Rosario. He is currently the artistic director and conductor of l'Orchestre symphonique des jeunes de Joliette, the Philharmonie jeunesse de Montréal, and the professional brass ensemble Chœur de métal. Since 2004, he has assisted Véronique Lacroix, conducting performances of the contemporary music ensemble of the Montreal Conservatory. As a trombonist, Mr. Malouf works regularly with Les Violons du Roy, the Montreal Contemporary Ensemble and the McGill Chamber Orchestra.

Jeffrey McFadden, guitar
Award winning guitarist Jeffrey McFadden has performed widely and recorded numerous acclaimed CD's as a soloist and as a part of Duo Spiritoso since 1985. Comfortable in all styles of art music, he has applied a special focus to 19th and 20th century works. The *Daily Telegraph* of London (UK) exclaimed "McFadden's ability to make the guitar sing is second to none". The *Diario de Sevilla* remarked on "the precision of his execution and the amazing facility in resolving the most ornamented and complex passages." His groundbreaking book *Fretboard Harmony: Common Practice Harmony on the Guitar* (d'OZ, 2010) has become the standard text in the subject. As an Eaton Graduate

Fellow, Dr. McFadden was the first Doctor of Musical Arts degree graduate from the University of Toronto, where he is now senior lecturer in the Faculty of Music. He is also the founder and artistic director of the Sauble Beach Guitar Festival.

INTERMISSION

Xin Wang, female voice
Canadian soprano Xin Wang has distinguished herself as a fearlessly dynamic and captivating performer of contemporary music, championing works by Canadian and international composers Petar Klanac, Fu Hong Shi, Jose Evangelista, Ana Sokolovic, Karin Rehnquist, Philip Leroux among others. Ms. Wang has performed with many of Canada's best known contemporary music societies including the Queen of Puddings Music Theatre, Tapestry Opera New Works, New Music Concert and Soundstreams Canada. A 2012 Dora Award winner for best performance, Xin is thrilled to be part of the complete *Sequenze* erformance. Her recent projects included world premiers of operas by Erik Ross (February 2012) and Alice PinYee Ho (May 2012); development of a one woman song theatre in collaboration with Jeff Ryan and learning of the recitations by George Aperghis supported by the Ontario Arts Council. A native of China, Xin Wang completed her Bachelor's degree at the University of Winnipeg before moving to Toronto where she graduated from both the Opera Division and the Artist Diploma Programme at the University of Toronto's Faculty of Music.

Anthony Thompson, clarinet
Toronto based clarinetist Anthony Thompson performs frequently with the Toronto Symphony Orchestra and is an active chamber musician appearing regularly at many of Toronto's musical and cultural venues. He has worked with the Smithsonian Chamber Players, the Arizona Opera Orchestra, the New Mexico Symphony Orchestra, and the Santa Fe New Music Ensemble. Anthony holds an Artist Diploma from the Royal Conservatory of Music in Toronto, a Master of Music from the University of New Mexico, and a Bachelor of Music from California State University, Northridge. Additionally, he is pursuing a Doctor of Musical Arts degree from Arizona State University. His teachers include Dr. Julia Heinen, Keith Lemmons, Dr. Robert Spring, and Joaquin Valdepeñas.

Sanya Eng, harp
Sanya Eng is one of Canada's most sought-after harpists of her generation. A dynamic soloist, she has performed throughout Canada, the U.S., Switzerland, France, Germany, Israel, and Africa. She has appeared as a guest soloist with distinguished ensembles such as the Toronto Symphony Orchestra, Les Violons du Roy, and the St. Lawrence String Quartet, and has been a featured soloist in national and international festivals. As an active orchestral and chamber musician, she performs regularly with ensembles such as the Toronto Symphony Orchestra, the Canadian Opera Company, The National Arts Centre Orchestra, The Manitoba Chamber Orchestra, The Esprit Orchestra, New Music Concerts, Soundstreams Canada, and Continuum. She has also worked extensively with the St. Michael's Boys' Choir, the Toronto Children's Chorus, and the Canadian Children's Opera Chorus, and has recorded for CBC Records, hatART, ClassXdiscs, and NAXOS labels. Highlights of the 2012-13 season include tours throughout New York, the Berkshires, and Texas with the Coleman Lemieux Dance Company, as well as a tour of China with Soundstreams Canada.

Keith Atkinson, oboe
Associate Principal Oboe of the Toronto Symphony Orchestra since 1985, Keith Atkinson is an active recitalist and chamber musician. He is a founding member of the Meridian Trio which has a CD featuring music for flute, oboe and piano. He plays with the Bach Consort which has recorded two CDs of Bach arias and cantatas. He also performs with New Music Concerts in Toronto. In demand as a teacher, he is on the faculties of the University of Toronto and the Glenn Gould School of the Royal Conservatory of Music in Toronto, and has been on the faculty of the National Youth Orchestra of Canada. He is also the woodwind coach for the Toronto Symphony Youth Orchestra. Keith Atkinson earned a Bachelor of Music with High Distinction from Indiana University, studying with Jerry Sirucek, and a Master of Music from Northwestern University with Ray Still. While in graduate school, he was Principal Oboe of the Civic Orchestra of Chicago, played extra with the Chicago Symphony Orchestra, and upon graduation in 1981 joined the San Francisco Symphony as Second Oboe.

Robert Aitken, flute
Renowned Canadian flutist, composer and conductor Robert Aitken has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, after serving as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on an international solo career. He has more than 70 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have dedicated

works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years. In 2009 Aitken was the recipient of Canada's prestigious Walter Carsen Prize for Excellence in the Performing Arts. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. Robert Aitken was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and in 1971, with Norma Beecroft, co-founder of New Music Concerts which he has directed since its inception in 1971.

INTERMISSION

Nadina Mackie Jackson, bassoon
Nadina Mackie Jackson performs worldwide on both modern and historical bassoons, has recorded 11 solo and chamber music CDs, and can be heard on over 100 orchestral recordings with the Montreal Symphony and other groups. Current solo releases include *Vivaldi Volume 1* with Nicholas McGegan, and the *Canadian Concerto Project* with Guy Few and the Group of 27 led by Eric Paetkau. Nadina has appeared as soloist with the Group of 27, the Prince George Symphony, l'Orchestre Symphonique de Montréal, Toronto Chamber Orchestra, Cayuga Chamber Orchestra (Ithaca, New York), the Grand River Baroque Festival Soloists and l'Orchestre Symphonique de Trois-Rivières. Winners of 'Best Classical Orchestral Album of the Year' with Guy Few and the Toronto Chamber Orchestra in the 2009 Just Plain Folks Music Awards for *BACCHANALE*, Nadina Mackie Jackson and Guy Few often tour together as recitalists and concerto soloists. Principal bassoonist of the Group of Twenty-Seven, the Toronto Chamber Orchestra, the Aradia Baroque Ensemble and a regular guest with Violons du Roy, Nadina teaches at the University of Toronto and the Glenn Gould School of the Royal Conservatory of Music.

Diane Leung, viola
Violist Diane Leung has performed throughout Canada, United States and Europe as a soloist, recitalist, chamber musician, and orchestral musician. She has appeared in venues such as Alice Tully Hall, Paul Hall in the Lincoln Center for the Performing Arts, and at the Palau de les Arts in Spain. As a soloist, Ms. Leung has appeared with the Edmonton Orchestra performing Bartok's Viola Concerto. She is currently the newest member of the viola section of the Toronto Symphony Orchestra, and the Assistant Principal violist of the Palau de les Arts orchestra in Valencia Spain, under Lorin Maazel and Zubin Mehta. She has also worked with conductors James DePriest, Otto von Mueller, Sir Roger Norrington, and Sir Colin Davis. A devoted chamber musician, she has also appeared at festivals in Sarasota, Domaine Forget Chamber Music, and the Spoleto Italy festival. Ms. Leung holds a Bachelor and Master degrees from the Juilliard School, where she studied with Karen Tuttle, Misha Amory, Kim Kashkashian and Carol Rodland. She also completed her Professional Studies Certificate as a full scholarship student at Manhattan School of Music under the tutelage of Michael Tree and Karen Dreyfus.

Wallace Halladay, soprano saxophone
Wallace Halladay captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond. A specialist in the performance of contemporary music, he has commissioned and premiered numerous works. A soloist with the Vancouver Symphony and Esprit Orchestras, he also inaugurated the Kitchener-Waterloo Symphony's "Intersections" Series, and recently worked with Philippe Leroux on the North American premiere of his saxophone concerto in Montréal. This year, he will premiere concerti by Erik Ross and Vivian Fung with the Esprit Orchestra and the Hannaford Street Silver Band, and is the guest soloist with the Canadian Wind Orchestra. Wallace recorded the two saxophone *Sequenzas* of Berio and the Colgrass concerto for NAXOS and is in demand as a performer with new music groups across Canada and the U.S. Wallace holds a doctorate from the Eastman School of Music, studied at the Conservatorium van Amsterdam with Arno Bornkamp, and is presently Assistant Professor of Saxophone at the University of Toronto. Wallace was the 2009 recipient of the prestigious Virginia Parker Prize from the Canada Council for the Arts, being the first woodwind player to be awarded in its 25-year history. Wallace is a Conn-Selmer Artist and plays Selmer (Paris) saxophones.

Joseph Petric, accordion
A fearless innovator, Joseph Petric has created a uniquely Canadian accordion canon while creating and championing new art forms for the accordion. The first accordionist to offer an official concert debut on both sides of the Atlantic (London, Washington), Petric has appeared at London's Southbank Centre, Blauesalle (Brussels), Seiji Ozawa Hall (Tanglewood), Bridgewater Hall (Manchester), Tel Aviv's Israeli Opera, Kennedy Centre Washington, and the Hohenems Schubertiade (Austria). The dedicatee of more than 230 commissions including 13 concertos, Petric has been the accordionist of choice for international festivals including Quebec's Festival Domaine Forget, the Ottawa Chamber Music Festival, Siljan Festival (Sweden), Bournemouth Festival (UK), Agora Festival IRCAM (Paris), and the Berlin Philharmonic Chamber Music Series. A JUNO nominee and Prix Opus winner for best concert and best recording in 2008 and 2009, his celebrated recordings of more than 32 titles is arguably the most diverse contribution in the accordion discography. In 2012 he completed a 500 page manuscript on the contemporary accordion to be published by Toronto's TekstEditions, with a German edition to follow by Augemus Press, Germany.

David Hetherington, cello
David Hetherington received his musical training at the Royal Conservatory of Music and the University of Toronto and subsequently perfected his art with Claus Adam, André Navarra and Paul Tortelier. Assistant Principal Cellist of the TSO and a teacher at the Glenn Gould School, Mr. Hetherington is a founding member of the Amici Chamber Ensemble . He is also a founding member of the string quartet Accordes whose recording of Harry Somers' String Quartets received a Juno Award nomination in 2001. Other recordings with the Amici ensemble are found on Naxos, CBC records and ATMA Classique among others. Accordes has also recorded works by several other Canadian composers including Norma Beecroft, David Eagle, Harry Freedman, Hope Lee, Alexina Louie and Jean Papineau-Couture. Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian premiere recording of Talivaldis Kenins' prize-winning cello sonata. A champion of contemporary music he has recorded solo cello works by Alice Ho, Chan Ka Nin (CBC Records) and Elliot Carter (Naxos), and has undertaken notable collaborations with composers Brian Cherney, Henri Duttilleux, Heinz Holliger, Helmut Lachenman, Magnus Lindberg and Alexina Louie.

SUPPORTING ARTISTS

Cecilia Lee, *"silent piano" Sequenza X*
Hye Won Cecilia Lee is a feelance collaborative artist active as pianist, harpsichordist and organist. Ms. Lee has attended numerous international festivals, including the Institute and Festival for Contemporary Performance at Mannes College (USA), Juilliard – Leipzig Summer Academy (USA-Germany), Casalmaggiore International Music Festival (Italy), and the Pablo Casals Music Festival (France) among others. She has attended all collaborative pianist internships at the Banff Centre of Arts (2009). Ms. Lee studied with Lynda Metelsky (University of Toronto, BME, 2004), Jack Winerock and Robert Koenig (University of Kansas, MMus, 2006). She studied organ and harpsichord with Douglas Bodle, Eugene Gates and Michael Bauer, and clavichord with Gerhard Erber (Hochschule für Musik, Leipzig). In addition to performing, Ms. Lee is active as a recording engineer and producer, working with the Faculty of Music, University of Toronto.

Alyssa Ramsay, *"sonorities" Sequenza VIIb, "the listener" Sequenza XIII Chansons*
Alyssa Ramsay holds a Bachelor of Music from University of Calgary and a Master of Music degree from l'Université de Montréal, and studied with Desmond Hoebig, Stefan Kropfisch, Johanne Perron, and Ronald Leonard. Recent highlights include placing at the Saskatchewan Music Festival Association Concerto Competition, and performing solo works with the University of Calgary Wind Ensemble and the University of Calgary Orchestra. Alyssa is a member of the Crimson String Quartet, which recently released its first album, *Crimson Sunrise*. Alyssa is pursuing an Artist Diploma at The Glenn Gould School of Music with John Kadz.

UNIVERSITY OF TORONTO

Jan 20-27

New Music Festival 2013

Norbert Palej, Festival Coordinator

Steven Mackey

The *Roger D. Moore Distinguished Visitor in Composition*, acclaimed American composer and electric guitarist Steven Mackey is noted for his highly individual musical idiom, often blending classical and pop music. The NMF will showcase a variety of his music, performed by student, faculty and guest artists.

1.23

Nexus + 2X10

The formidable ensembles join forces to perform John Cage's *The City Wears a Slouch Hat*, and the premiere of a new work by Norbert Palej

1.21

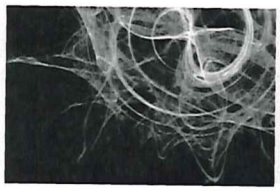
Luciano Berio 1925-2003: A Retrospective

Marking the 10th anniversary of the composer's passing, the NMF presents for the first time in Canada performances of the entire corpus of Berio's *Sequenze* in one concert, curated by Joseph Petric and David Hetherington.

1.27

deVah quartet

Not your typical string quartet, deVah is an electric string quartet made up of four classically trained artists. Th George Crumb's groundbreaking work, *Black Angels*, and a new work by Laura Silberberg.



1.25

Electroacoustic

Works for surround sound and images by student composers and featuring Steven Mackey's *Physical Property* performed by deVah quartet and guitarist Rob MacDonald

1.20

Songwriting Showcase

Composition professor Christos Hatzis and a band of Faculty of Music students led by Jordan O'Connor will showcase pop songs of various genres. Free pops & munchies included!

1.20

Antigone

From the creative team that produced *Rob Ford, the Opera* comes *Antigone* - opera scenes by student composers based on a libretto by Michael Patrick Albano adapted from Sophocles' classic. Erik Thor, stage director; Sandra Horst, conductor.

1.27

Kieser Prize

The Karen Kieser Prize winning work *Aftertherio T* by Adam Scime, will be featured along with music by student composers

Plus concerts, composers forum, master class, lecture, workshop and open rehearsal! For the full lineup, visit the NMF page:

www.music.utoronto.ca/events/nmf

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